

Daughters of Eve.

NEW PARISIAN MILLINERY.

Decided Change of Shape, Material and Lining.

Paris, Feb. 21.—I have just come from a fortnight at the millinery where I accompanied the agent of a New York house who was buying for some of the most exclusive trade in New York, and also pattern hats and bonnets for Easter openings.

As he gave a number of orders, it will be very easy to show what New York will see and wear for spring and summer.

The early millinery put up in Paris houses is bewildering this season, for there is much to be seen that is new. Not everything by any means is fresh, but the season is producing an unusual number of changes in headwear that make milliners' exhibits exceedingly attractive.

As we went along, the agent explained some peculiarities of the American trade.

"We import many French hats that are never duplicated because American women have made wonderful strides in their millinery in the last few years. Instead of waiting for Lent to do their shopping and waiting for openings, many women now make their first purchases in January from the very first consignments our New York people receive from Paris.

"A woman will buy three or four bonnets at that time. She gets the novelties, the original ideas of the Paris makers, before they have been worked over dozens of times, and puts them away until the season calls them out. She gets something no one else has because there has been no time to copy them.

"More women took that plan this year than ever before, I judge, from the sales I get requesting more hats.

"Just imagine the change that must have taken place in American women's millinery when it is a fact that where we used to import half a dozen French hats for the season and copy them repeatedly, now we begin the season with ten or a dozen times that, and continue to receive importations right along. There is Colorado, and I am going to find garden hats."

GARDEN HATS WITH LATEST IDEAS IN BOWS.

And garden hats they were. Of course they are broad brimmed and have all the attributes of size and form a garden hat is supposed to possess, but even the petite, pliant attendant had to assent to the suggestion that the real reason they are called "garden hats" this spring is because of a close resemblance they bear to a flower garden.

Out of nine or ten classified under that caption, one would make their weavers look like periwinkle flower beds. Not only was a profusion of one kind of flowers used, but a bewitching assortment of colors. A home milliner can't handle more than one kind safely but these Parisiennes weave two or three sorts into artistic combinations.

The buyer finally settled on a creamy white velveteen lace hat, the brim of which gradually tapered to nothing at the back, and in the center of the crown was a small crown of the lace. The small crown was of lace, the edges being allowed to appear prominently. On the brim, with the meeting of the crown, were laid two sprays of purple velvet Martha Washington wall flowers.

The back of the hat showed the marked trimming change of the spring millinery. It was the latest idea in bows. It was made of three-inch heavy satin ribbon of a deep blue or orange color. There were six loops, each five inches long, confined in the center with only one knot, and the figure arranged like a bow. The new features were thoroughly caught in the eye of the hat without any other trimmings. However, the bow on the back of the hats will be the caprice of the spring, if Paris is followed.

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The hat itself had a narrow brim at the sides and the edges of the crown with a medium breadth in the back.

WALKING HATS.

A walking hat that came from Co-

lonia was rather conservative, but may strike the tastes of women who like the Gainsborough effect on the brim.

The straw was black milan braid and the trimmings, front view, were entirely of black French Spanish lace. This lace is a combination of the hand-lace method and design with Spanish lace designs. It was arranged to form a standing frill in front where a narrow cut steel buckle extended across the front of the crown. The brim was quite broad and rolled up on both sides. A black plume and a couple of deep roses trimmed the back where the brim was cut off. A new idea in materials is ruffled lace, and a yard of the French Spanish lace seven inches wide, ruffled, was fastened at the back of the hat to be thrown around the throat.

TAN TUSCANS.

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